



# IMC MUSICAL → RIGHTS AWARDS

**The right for all children and adults to express themselves musically in full freedom;**

**The right for all children and adults to learn musical languages and skills;**

**The right for all children and adults to have access to musical involvement through participation, listening, creation and information;**

**The right for musical artists to develop their artistry and communicate through all media, with appropriate facilities at their disposal;**

**The right for musical artists to obtain fair recognition and remuneration for their work.**



# BIRTH OF THE MUSICAL RIGHTS AWARDS

**After the 2005 IMC General Assembly, it was important in rebuilding the IMC to find out what direction the members wanted to take, so we asked them.**

We sent out a questionnaire that asked the members to place the existing IMC programmes in rank order of importance/preference. The programme least valued by the members was the IMC/UNESCO World Prize for Music. The Board decided to disband the Prize. The decision was helped along by the difficulty in maintaining the Prize, by the fact that IMC did all the work but the media gave UNESCO all the credit, and because UNESCO chose that time to bring in a lot of new rules and requirements that were burdensome.

The disappearance of the World Prize opened the way for other possibilities. In late 2008, board member Liane Hentschke suggested that we might think about some other sorts of awards. So we did so. It seemed to me that we should have awards that would benefit IMC member organisations and that they would value. The Executive Board considered a proposal; IMC could give awards to its own members for e.g. the most innovative programmes for youth and music, or the best initiative to support musical diversity, or the best programme to implement one of the IMC's five rights.

Peter Rantasa, who likes to keep an eye on the fundamentals, agreed that the awards should give support to the IMC's five musical rights. Others thought that rather than give awards only to IMC members, it would broaden their scope if they could go to any organisation IMC-member or otherwise, but that only IMC members should be able to make nominations. And this is what we chose to do.

That all happened at the April 2009 Board meeting. My proposal was to make the first awards at the October World Forum on Music.

So we quickly put together rules and procedures, appointed a jury and invited IMC members to make nominations. (The jury was chaired by Einar Solbu, with members Claire Goddard, Gary Ingle, Blasko Smilevski and Beata Schanda.)

I don't know about you, but personally I had always been a bit lukewarm about the five musical rights, not as worthy and appropriate principles, but as a spur to action. They are a bit abstract. It seemed to me that if others felt the same way, it could be very useful to have some dramatic demonstrations of programmes that gave expression to the musical rights.

Were we ever successful!!! There was a small but wonderful set of candidates and the winners were spectacular. They really bring the musical rights to vivid life and inspire emulation and support.

The awards were presented at the World Forum on Music in Tunis last October. There were three top level winners, the most equal among equals receiving a small cash prize. Six other programmes were given Special Commendations. All were invited to make presentations of their programmes in Tunis.

The response by IMC members at the awards ceremony was certainly everything we had hoped for. The awarded organisations give life to the five musical rights in the most exemplary way and listeners were excited and moved by what they heard and saw.

Let us hope that these awards grow in importance, can give useful support to the winners in promoting their causes, and are able to attract substantial sponsorship that can be passed on to the winners to help them take their programmes further.

// **Richard Letts**

President of the Music Council of Australia

Past President of the International Music Council (2005–2009)

## SPEAK UP FOR MUSICIANS' RIGHT TO FREEDOM OF EXPRESSION

**Freemuse – the World Forum on Music & Censorship received the IMC's inaugural musical rights award for its "courageous global programme advocating freedom of musical expression for creators and performers of music." One of the founding members, Ole Reitov, Programme Manager of Freemuse reflects on music censorship.**

You don't have to be a genius to see the direct link between the lack of human rights and the lack of cultural vitality in Afghanistan during the Taliban regime. The total ban on cultural expression in Afghanistan was a complete cultural disaster, and even birdsong was 'banned'. Professor John Baily describes this disaster very clearly in his report 'Can you stop the bird's singing?'<sup>1</sup> Baily, who is not only a music scholar but also a brilliant musician, wrote:

"The effects of censorship of music in Afghanistan are deep and wide-ranging for the Afghan people, both inside and outside the country. The lives of professional musicians have been completely disrupted, and most have had to go into exile for their economic survival. The rich Afghan musical heritage is under severe threat."

This report was the first ever Freemuse publication and since then we have continued to focus on political, cultural, social and religious censorship in countries such as Nigeria, Zimbabwe, China, Turkey, Cuba, Iran, USA and Pakistan and the impact on musical life and the life of musicians.

Freemuse was born out of the 1st World Conference on Music & Censorship held in Copenhagen in 1998. A small group of people felt the need to make the problems and impact of the censorship of music more 'visible'. Artists, journalists, scholars, people from the music industry and lawyers joined forces during the conference, as a gradual realisation along the lines of "someone's got to do something" emerged.

Less than two years later, thanks to a grant from the Danish Ministry of Foreign Affairs, Freemuse opened a small secretariat in Copenhagen and the rest is... if not history, then a repetition of history... The censorship of music continues to have a devastating effect on the life and creativity of musicians and composers worldwide.

Freemuse has organised seminars, conferences and lectures worldwide. It has campaigned and networked. A frequent question posed by the international media is: Is there less censorship now than when Freemuse started? The easy answer is that there is more censorship; or rather it is so much more evident now how widespread censorship is. On its website, [www.freemuse.org](http://www.freemuse.org), Freemuse documents censorship in more than 100 countries. When we started out, many people asked: What censorship of music? But now people ask: How does censorship differ in Iran, the Ivory Coast and the USA? Only through the close collaboration between a small body of permanent staff and their wide network all over the world has Freemuse been able to make censorship as visible as it now is.

The 2nd World Conference in 2002 highlighted some of the negative effects that censorship during apartheid had had on South Africa. The South African singer and journalist Roger Lucey explained:

"Our cultural industries suffer from that lack of cultural broadness, which you can trace directly back to censorship and the cultural boycott - and it affects the working life of artists - it means that we live in a much smaller place than we ought to - I don't think people understand what cultural diversity means."

Lucey was just one of the victims of censorship and repression during the apartheid system. As a protest singer, he was targeted by the brutal secret police and his promising career came to an abrupt end when the police threatened his record company and concert organisers, and even fired teargas during one of his concerts. Termed the 'South African Bob Dylan,' his career was totally destroyed by covert action and he ended up as a barman in the club he had once filled with young progressive intellectuals. Freemuse also works with the 'other side' in order to understand the mechanisms and effects of censorship. As part of this process, Lucey was reconciled with the police agent who had destroyed his career, Paul Erasmus.

Receiving the IMC award was important to Freemuse. It is essential that the IMC recognises and stands up for the values and importance of freedom of expression. Freemuse and the IMC have collaborated on issues of freedom of expression and cultural diversity and will continue to do so.

Freemuse will continue – provided it receives the necessary funding – to defend artists who are imprisoned. Freemuse will also continue to collaborate with universities and the international media and lobby for the right of musicians to freedom of expression.

International lobbying is becoming more necessary than ever. Freedom of expression for journalists and writers is acknowledged by international organisations and politicians, but there is still a long way to go before there is equal recognition of the problems faced by musicians and other artists.

Sadly, but maybe not surprisingly, none of the European musicians' unions, royalty societies or representatives of the music industry have done much to support this work. It is time to demand a little bit more from those colleagues who support other good causes but seem to turn a blind eye to the sufferings of their colleagues. So come out Sting, Gabriel and N'Dour! Come out Amnesty and Human Rights Watch! Come out EU and UN - support and stand up for musicians and composers who are being persecuted, imprisoned and even killed just because they bring joy and hope and voice the frustrations of the "voiceless".

If you wish to know more, you can go to [www.freemuse.org](http://www.freemuse.org) – unfortunately our website is full of horror stories...

<sup>1</sup> John Baily: "Can you stop the birds singing?" – *The censorship of music in Afghanistan*. Freemuse, Copenhagen, April 2001, ISSN 1601-2127

// **Ole Reitov**  
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»The programme goes to the roots of the five musical rights defined by IMC.«

# THE CENTRO ANDINO PARA LA EDUCACIÓN Y LA CULTURA (CAPEC) DE TILCARA (ARGENTINE)

## Artistic languages and the challenge for personal and community autonomy

The *Centro Andino para la Educación y la Cultura (CAPEC)*, is located in the small town of Tilcara (6000 inhabitants), in the middle of the Andean valley (“quebrada”) of Humahuaca.

As all over the world, the traditional agro-pastoral economy and its culture are faced with the relentless market economy and the culture that accompanies it. The result of this uneven struggle is economic *and* cultural desolation even in the high steppes of the Altiplano, in plains that have been invaded by industrial monocultures and in the vast suburban districts.

Faced with this situation, the CAPEC team strives to consider under-development, not only in economic, but above all in cultural terms. In fact, it is not difficult to note that the permanent situations of economic under-development are *always* accompanied by social and cultural deconstruction, which seriously affects the ability of affected communities to confront the challenges of compulsive modernity and globalisation in a way that is participatory and autonomous.

This is the context in which the CAPEC has placed its battle against poverty, its consequences and causes, adhering to the position of big international institutions such as UNESCO, along with many other civil society organisations, which are united by the search for a socio-cultural project that is indispensable if the capacity for communities to take responsibility for their liberation process is to be expanded. The notions of cultural identity and heritage play a central role in this campaign, as does the idea of “cultural energy” – a cultural identity that is constantly in flux, forged against adversity, nourished by heritage, and is the source of an undoubted “cultural energy” that is largely underestimated and which, contrary to physical energies, has the remarkable peculiarity of growing with use and not dwindling if it is not used or is misused.



Photo by Roger Moreau

To begin with, the CAPEC, was, from 1986 onwards, a collection of cooperative handicraft and introductory workshops (bakery, agriculture, weaving) and of musical ensembles for children. Today, they are “artistic expression for children in situations of risk” workshops: music, dance, visual arts, theatre, oral and written expression, games and reading. The artistic and playful activities are aimed at affirming self-confidence, empathy, the sense of responsibility and other “resilience factors”. The “Embajada Musical Andana” (EMA) is an international choral and instrumental youth ensemble composed of young Argentines, Bolivians, Chileans – people who are from the same cultural region but divided by political borders. The repertoire is popular and baroque Latin American music, and the activities are aimed at “preserving and diffusing immaterial popular heritage”. In 2007, for example, the CAPEC team was tasked with producing a box-set (comprising a CD, film and video *Davuelando*) as part of the ‘La voz de los sin voz’ (the voice of those without a voice) programme, a collection of immaterial heritages, under the aegis of UNESCO and the Argentinean Ministry of Foreign Relations; a ‘music school’. Created in 2009, this project involves 80 children. The playing of regional and “classical” instruments is accompanied both transversally and compulsorily by song; percussion, ensemble and orchestral music; and by musical notation. Between 2002 and 2004, a pilot ‘Socio-Musical Promoters’ project (PSM) trained 24 young people from rural areas and suburban districts to intervene socially in their home communities on the basis of musical activity.

These programmes experiment with a pedagogy that aims to free creativity and personal and collective expression. They are bolstered by a permanent evaluation process by the teaching body and pupils’ parents.

They sustain and cultivate artistic expression as a stimulant of the factors of personal and community resilience, the arts, especially music, practised in synergy, as powerful factors for reconstruction and for opening up cultural and social identity; artistic education as the basis of an education towards peace and democracy adapted to the excessive challenges of our times.

*To create is to grow  
To create is to live  
... and to contribute to changing the world*

// Susana and Roger Moreau  
musica@imagine.com.ar

**»The programme (...) builds (...) the whole chain necessary to create an environment in which the five musical rights can be practiced (in direct relation to a underprivileged group of young people.«**

# AFGHANISTAN'S NEW MUSICAL BEGINNING

## Afghan National Institute of Music (ANIM)

### “Our biggest enemy is the media”

In 2008, Dr Ahmad Sarmast founded the Afghan National Institute of Music (ANIM). The project was awarded the Musical Rights Award at the International Music Council's third World Forum on Music in Tunis. Ruth Jakobi, Secretary General for Development and Finances at the European Music Council, spoke with the musicologist about his visions.

As an Afghan musicologist, Dr Ahmad Sarmast was personally affected by the Taliban's ban on music in his country. He emigrated to Australia, where he was granted political asylum and where he now teaches at Monash University. His love of Afghan music accompanied him into exile, as did the dream of one day re-building musical life in Afghanistan. To begin with, he did not know whether he would be able to bring this idea back to his home country during his lifetime. But now his dream is one real and significant step closer. After decades during which all musical expression was suppressed, the first state music institute in Afghanistan represents a milestone on the way to a new, blossoming musical life in Afghanistan.

Apart from general schooling at primary level, the institute offers intensive musical training, which culminates after 10 years with a teaching qualification, and after two more years of further study with an art diploma. Western classical music is taught alongside traditional Afghan music. Gender, ethnic origin, social background or religion play no part in whether a pupil is accepted by the school. Sarmast is proud of the fact that this year 25 girls were registered. Women also teach at the music institute – something that just a few years ago was completely unthinkable considering girls were not even allowed to go to school.

Every year, a certain number of places are reserved for orphans and children who work on the streets. They receive a grant which allows them not only to survive but also covers the “loss of earnings” from the street so that they can continue to feed their families and thus are not forced to drop out of school. Is the first Afghan institute for music an artistic project or a social one? For Sarmast, the answer is clear: “The aim of our institute is to train professional musicians. Whether the children are from the streets or are registered by their parents, their musical talent and motivation are what matters and not their social need. But everybody should have the same chance to benefit from our offer.”

Sarmast has managed to obtain several big sponsors and promoters for his music institute. The World Bank, the Afghan Government, the Goethe Institute, the German Foreign Ministry, the Society of Music Merchants (SOMM), the London National College of Music, the US Embassy, international associations of musical instrument manufacturers and many more were all convinced by the project's sustainability. It has the full support of the Afghan Government and Monash University of Australia. The idea is that when the first years



Photo by Circe Film/ANIM

receive their teaching and art diplomas they will form their own orchestras, teach at the institute themselves, enrich the independent music scene in Afghanistan and thus develop music as an economic factor for Afghanistan.

At the moment, the most important concern is to find music teachers from abroad who are willing to spend the next 10 years in Afghanistan and to find funds for them since, because there was no professional musical training in Afghanistan in the past few decades, there are no qualified teachers at the moment. This is why, says Sarmast, the media are his biggest enemy, even if he acknowledges that the attention of the media has also been very important for the further development of his music institute. He says that international terror is present in Kabul, perhaps more than elsewhere, but it does not mean that people cannot go out onto the streets, or that foreigners should not go to the country at all. Life in Kabul is generally calm and peaceful, he insists, and there are not bloodbaths every day as the media tend to convey.

The European Music Council supports Dr Ahmad Sarmast in his quest for appropriate teachers, thus helping to ensure that the first state music institute in Afghanistan continues to exist.

// rj

► Further information at [www.afghanistannationalinstituteofmusic.org](http://www.afghanistannationalinstituteofmusic.org) or [www.emc-imc.org](http://www.emc-imc.org)  
The article was first published in German in the NMZ 12/09

»The project is a spearhead in giving the Afghan people the right to again celebrate their own music without the risk of being punished. «

# BUSKERS FOR BOCHABELA

**Musicians from here, for children there / Muzikanten van hier voor kinderen daar. 13–22 February 2009 and continuing...**

## Street music for Bochabela

**A fundraising project by the Violet Youth Orchestra, the Deeltijds Kunstonderwijs and Jeugd&Muziek Vlaanderen in cooperation with the Flemish radio station Klara.**

During a concert tour in South Africa, the desolate townships that Peter Guy, the American bass player, saw left such an impression on him, that he decided to give his life a different direction. In July 1998, he founded The Bochabela String Orchestra with 20 children from the townships. Driving a small bus, he took children from the streets, gave them an instrument, and taught them music. Through this, the children found a way to escape the bleak reality of the townships – unemployment and AIDS – and experienced the fun and engagement of making music. The most talented got a real chance to make a career as a professional musician. The Bochabela String Orchestra offers the children hope for a better future, boosting their self-esteem as they discover the power of music through a violin.

The formula of the orchestra has remained the same but Bochabela has gained increasing notoriety throughout South Africa, and by the end of 2008 it had no fewer than 360 members. The South African musician and lecturer, Elene Coetzer, then started driving around with Peter in order to provide more music lessons. The project is now supported by the University of Bloemfontein and WesBank University. However, despite the success – perhaps, even, because of it – there is a great need for additional resources in order to buy and repair instruments; for a new bus and its maintenance; and for extra teachers... Furthermore, there is mounting interest from other cities in South African to establish similar projects, but this takes time and that requires money.

Fundraising activities reached a peak in early spring 2009 when young musicians and their teachers from Flemish music schools organised diverse activities to raise money for the youth orchestra from Bloemfontein. Special musical performances at a number of train stations (and on the trains) were closely followed by the media. With funds from the government, 19 children from the South African orchestra were able to fly to Belgium to play in concerts in major Flemish cities with their twin youth orchestra 'Violet'. They received extra publicity from the Flemish classical radio station, Klara, and on Flemish TV.

Thanks to these 'national busking sessions,' local activities by amateur musicians; fundraising in the stations; postcard sales and the concerts themselves, the Bochabela Orchestra has increased its numbers from 350 to 500, and over 160 instruments have been purchased. The project will continue for the near future, with teachers and instrument makers being sent to Bloemfontein.

'Buskers for Bochabela, musicians from here, for children there' encompasses Flemish musical organisations of all kinds that want to give young South African musicians more financial support. The project sends Flemish musicians onto the streets to raise funds by playing music, whereas in South Africa children are taken from the streets to play music.

The project wants to award this special prize to Peter Guy, the man who has made The Bochabela String Orchestra his life project.

► More information at [www.bochabela.be](http://www.bochabela.be) and [www.violetvioletje.com](http://www.violetvioletje.com)

// Geert Adriaenssens



Photo by Joe Voets

**»The project supports the right for all children and adults to free expression in music, to a music education and to musical involvement (through participation, listening, creation, and information)«**

# TRANSPOSITION

**‘Transposition’ is a project about change. In the course of three years, we will try to build strategies for development and cooperation between some of the leading Vietnamese music institutions and selected Norwegian counterparts.**

By establishing a dialogue between the artistic expertises of the two communities, we hope to be able to establish a mutual understanding that will enrich and broaden our understanding of the function of music in the 21st century. ([www.transposition.no](http://www.transposition.no))

Since 2007, a number of Norwegian and Vietnamese music institutions have been cooperating on a project that came into existence after the conductor Jonathan Stockhammer told Geir Johnson, director of the Ultima Oslo Contemporary Music Festival, about his engagements in Vietnam. He talked about idealistic and enthusiastic orchestral musicians who had to work hard under difficult conditions.

Aside from its rich folk music scene, Vietnam used to have strong links with Western classical music because the country’s French colonial history. However, in the long years of war and isolation, this part of the country’s cultural life suffered a severe decline. When Stockhammer visited Vietnam, the symphony orchestras of Hanoi and Ho Chi Minh City had poor-quality instruments and difficulties in getting hold of strings, reeds and other equipment. A lack of expertise and currency made repairing existing instruments or purchasing new ones almost impossible. Furthermore, the entire music scene was hungry for new impulses regarding repertoire, teaching and administration.

Stockhammer’s descriptions made Geir Johnson want to go to Vietnam, where he proposed a project of development to the orchestras and conservatories of Vietnam’s two main cities - and to the Norwegian Embassy, who agreed that it was a good idea. An application for financial backing was then made by Ultima to the Norwegian Ministry of Foreign Affairs, who awarded funding for 2007 - 2009.

An important aspect of the project was to spend as little money as possible on administration. So far, the only employees have been the two part-time coordinators in Norway and Vietnam. Any other administration is taken care of by Transposition’s partner organisations. In Norway, they are the Ultima Festival, the Norwegian MIC (Music Information Centre), the Barratt Due Institute of Music, the Military Bands of the Norwegian Armed Forces, the BIT20 Ensemble, the Norwegian Society of Composers, the Bodø Sinfonietta, and the National Centre for Arts and Culture Education. The Vietnamese counterparts are the Vietnam National Academy of Music, the Vietnam National Symphony Orchestra, the Ho Chi Minh City Conservatory of Music, and the Ho Chi Minh City Ballet Symphony Orchestra and Opera.

The collaboration is based on an institution-to-institution principle: the Barratt Due Institute shares new pedagogical ideas and gives master-classes at the music academy in Hanoi, whilst the Norwegian military bands coach the wind and percussion players in the two orchestras. The Vietnamese students and musicians travelled



Photo by transposition

to Norway and participated in summer courses, having placement periods in Norwegian ensembles.

The project’s ‘library’ aspect - which received a special commendation at the IMC Musical Rights Awards in October - is managed by the Norwegian Music Information Centre. Its task is to assist the libraries of the four Vietnamese institutions involved with Transposition. Using Western currency is a huge problem in Vietnam - and there is no music-publishing industry or any music shops, which means that there is very little sheet music available. The goal is therefore very definite and simple: with the small amount of money available, to provide the four Vietnamese libraries with as much music, literature and recordings as possible.

In this respect, the MIC’s international network has played an important role. Generous discounts from publishers and dealers, as well as donations from members of the International Association of Music Libraries, have resulted in 750 sets of orchestral materials for the Vietnamese orchestras being donated, and the conservatories have already received more than 600 titles of sheet music and music literature.

The Transposition Project is now entering its second phase, and the Norwegian Ministry of Foreign Affairs is providing funding for a further three years. Some changes have taken place. For example, two new partners have joined the project: the Institute of Musicology in Hanoi and the Trondheim Soloists in Norway. As well as that, the Arctic Symphony Orchestra and Opera in Bodø will take the place of the Bodø Sinfonietta. Geir Johnson, who is now leaving his position as the director of the Ultima Festival, has decided to base the Transposition project to the Norwegian Music Information Centre - its official address from 1<sup>st</sup> January, 2010.

// Hilde Holbæk-Hansen  
▶ [www.transposition.no](http://www.transposition.no)

**»Rights addressed are those to learn musical languages and skills and to have access to musical involvement through participation, listening, creation and information. «**

# TUNED UP LAWS FOR MUSICIANS

## Hungarian legislation to adapt the principles of the UNESCO Recommendation concerning the Status of the Artist...

**‘Tuned up Laws for Musicians’ was an ambitious project that aimed to gain legislation that would make law certain principles from the 1980 UNESCO Recommendations about the ‘Status of the Artist’.**

In particular, those which invite “governments to help create and sustain not only a climate encouraging freedom of artistic expression, but also the material conditions facilitating the release of this creative talent”; and which affirm “the need to improve the social security, labour and tax conditions of the artist, whether employed or self-employed, taking into account the contribution to cultural development which the artist makes”.

The project was initiated by the Hungarian Musicians’ and Dancers’ Union in 2000, who acted as the project’s principal organisation. It was later recognised and endorsed by practically all of the significant trade unions and professional organisations that represent performing artists in Hungary.

The core objective of Tuned up Laws for Musicians was to get the Hungarian parliament implement legislation in the following areas:

- a) A general and long term commitment of the state to (i) grant financial support to all non-profit organisations that deliver live performances to the public as their main activity; (ii) adopt, as the basis of such state support, objective and accountable criteria, regardless of the size and operational form of organisations, whilst encouraging freedom of artistic expression and cultural diversity.
- b) The recognition of the right of performing artists to partake in devising cultural policies in the field of performing arts.
- c) Regulations regarding the employment, taxation and social security of musicians, and other performing artists that take into account the nature of living and working as a professional artist.

Actual work that the project undertook consisted primarily of the following activities:

- a) turning the principles of the UNESCO Recommendations into material objectives taking into account the particular needs of musicians and other performing artists - as well as the realities of Hungary’s economic and social development;
- b) devising draft laws that utilised the ideology of the project;
- c) congregating the largest possible coalition of musicians and other performing artist to support these draft laws;

- d) lobbying for people at governmental and parliamentary levels to endorse these draft laws and adopt it as legislation.

As a result of Tuned up Laws for Musicians, the Hungarian parliament has, over the past four years, adopted and enacted two major laws; the 2005 Simplified Contribution to Public Dues (SIMCO) Act and the 2008 Performing Arts Act. Together, these laws have successfully accomplished the core objective of the project.

### The 2005 Simplified Contribution to Public Dues (SIMCO) Act

SIMCO is a preferential income tax and social security contribution scheme for musicians, other professional artists (and journalists), which takes into account the income earning particularities of artists. Compared to regular schemes, they pay half the contribution yet remain entitled to full health care and old age pension. SIMCO is completely neutral to the various forms of employment, applicable to all contractual arrangements under which an artist is possibly retained: short or long term commissions, labour contracts, self-employment or small unlimited partnerships agreements, etc.

### The 2008 Performing Arts Act

The underpinning of this Act is a general commitment from the state to grant financial support to all non-profit organisations that deliver live, public performances as their main activity. All musical genres are eligible for support (classical, chamber, jazz, traditional, folk), ensuring that cultural diversity continues to flourish.

The Act has seen the establishment of the Performing Arts Council, which acts as the main advisory board to the minister of culture in devising cultural policies in the field of performing arts. It is made up of artists and representatives of arts unions and other professional organisations, higher education art schools, and communities.

It supplements existing labour regulations with sector-specific labour rights providing substantially improved and tailor-made protection for artists.

The Act creates a company tax shelter for sponsors, and makes subsidies up to a maximum of 80% deductible from box office revenues.

// László Gyimesi

**»As a result, in the past four years the Hungarian parliament has enacted two major laws (...) which, together, successfully accomplish the core objectives of the project. The programme supports the right for musical artists to obtain just recognition and remuneration for their work.«**

# THE SUPPORTMUSIC COALITION



*Brian Rothschild, E.D. of the John Lennon Educational Tour Bus, Yoko Ono, artist and musician, announcing the dedication of the John Lennon 70th birthday year (2010) to music education advocacy and Mary Luehrsen, E.D. of the NAMM Foundation at the Jan. 14 2010 SupportMusic Coalition webcast; available for viewing at [www.nammfoundation.org](http://www.nammfoundation.org)*

Photo by Namm

**SupportMusic.com is a public service initiative that impacts resolve and support for music education in local communities in the U.S. and with international affiliates.**

This advocacy effort developed by NAMM, the international music products association, and MENC, the national music education association, now unites over 200 international, national and regional organisations comprised of parents and community leaders seeking to improve access and opportunity in music and arts learning. Tens of thousands of concerned citizens visit the website every month and use its resources to keep music education strong in their schools and communities.

The SupportMusic Coalition is building a proactive and unified approach to federal, state and local level advocacy for music education as a core academic subject in schools. The coalition is united in its support of a complete education that includes music and arts instruction for all children.

Affiliates gather regularly via conference call to discuss local, state and federal challenges in defending school music programs, offering each other strategies for success. Coalition affiliates relay

upcoming advocacy efforts and follow up together on opportunities where collective advocacy is needed. Each call introduces new affiliates and offers all groups time to promote particular programs of interest. A January 2010 webcast featured guests Quincy Jones and Yoko Ono expressing their commitment to music education advocacy; the webcast can be viewed at [www.nammfoundation.org](http://www.nammfoundation.org)

The coalition invites individuals and all interested arts, education, civic engagement and youth-serving organisations to become affiliates, and encourages affiliate organisations to actively participate via task force efforts, dissemination of pertinent information to constituents and members, and by adding tools and materials to [www.supportmusic.com](http://www.supportmusic.com) that advance the advocacy mission and messages.

SupportMusic.com helps concerned citizens and fledgling advocates 'build their case' for their local programs by providing successful approaches and relevant research that substantiate the importance of music and the arts as part of learning.

// Mary Luehrsen  
▶ [www.supportmusic.com](http://www.supportmusic.com)

**»200 organisations (...) share (...) efforts and follow up together on opportunities where collective advocacy is needed. The project supports the right for all children and adults to free expression in music, to a music education and to musical involvement through participation, listening, creation, and information.«**

# RESONAARI CREATES EQUALITY IN THE STUDY OF MUSIC AND MUSICIANSHIP

**The Special Music Centre Resonaari (Helsinki, Finland) is an expert in special music education and music for special needs groups in general.**

At its heart is the Resonaari Music School, where more than 180 pupils with special needs receive weekly tuition in a musical instrument. Irrespective of the pupils' disabilities; learning or comprehension problems; or other special needs, the Resonaari Music School gives them an opportunity to engage in the goal-oriented and systematic study of music.

The Resonaari Music School follows the Finnish national curriculum for music schools and consequently enjoys official music school status, i.e., it has the right to provide basic education in the arts. Although the tuition is based on the national curriculum, a personal study plan is, in view of the pupils' special needs, drawn up for each individual pupil. The Resonaari Music School gives learners with special needs the chance to enjoy goal-oriented tuition in the practice of a musical instrument – and in this way it creates educational equality and equality of learning.

## Research & Development and networking

Apart from its music school, Resonaari also carries out 'Research and Development' (R&D) in special music education. Many of its development projects have been running for a number of years, and the Figurenotes method has proven to be a magnificent teaching aid in special music education. It has also been gratifying to see that the reach Figurenotes and related applications has spread outside Resonaari into areas such as mainstream music education; instrumental tuition; early childhood music education; music education in schools and music therapy.

The R&D projects that are being carried out right now at Resonaari focus primarily on special music education and its criteria and definition – but also on the development of new applications and approaches. Examples of these include the development of band work with the elderly, the development of rhythm teaching, and teaching material projects.



Photo by Pekka Elomaa

The dissemination of the approaches and operating principles developed at Resonaari has been greatly enhanced by the centre's active collaboration with associations, schools, colleges, universities and others operating in the field of music. In addition to networking at home in Finland, Resonaari has extensive international partners. Apart from in Finland, the Figurenotes book has also been published in Japan, Italy and Estonia. Each year, Resonaari receives visitors from numerous countries and it regularly participates in, among other things, international education projects. Right now, it is closely involved in joint R&D projects in Scotland and in an EU-funded initiative in Estonia and Latvia.

## Cultural social work and a positive cultural revolution

In defining its operations and curriculum, Resonaari has begun to talk about cultural social work. From a socio-cultural perspective, the significance of music education is regarded as being more than simply the teaching of musical skills and knowledge. Researchers are now asking what else learning music can mean to an individual. How does the exploitation of the learning potential of a special-needs learner affect his/her immediate circle - at home and at school for example - and how does the stimulation of a special-needs learner, both as a musician and more widely as an active member of the community, affect the community in which he/she lives?

Special music education permits special-needs learners to participate in education, and in this way it influences the whole field of musical culture. Learners with diverse abilities are increasingly emerging as artists like any other; diversity in music is therefore becoming more and more widespread. It is also a challenge to reassess the criteria for defining the concept of a 'musician' – successful inclusive education and special teaching methods can ensure that a person with special needs can be an artist in the fullest sense of the word, as diversely and as professionally as any other - even though the player may have a disability or difficulty in understanding, operating and learning.

The aim of the Special Music Education Programme at Resonaari is to help bring about a musical cultural revolution via special-needs music makers and musicians – a positive cultural revolution. The programme also seeks, through action, to have an influence on the whole community's attitudes towards 'difference' so that it begins to be seen as a strength and an asset – and above all, to make people aware that the learning and studying of music should be a basic human right.

// **Markku Kaikkonen**  
Director *Special Music Centre Resonaari*

► More information on [www.resonaari.fi](http://www.resonaari.fi)

**»Resonaari is a place where the students' talents, not their needs, take center stage. It addresses all five musical rights.«**

## YOUNG PEOPLE IN SWEDEN WAG THE CITIES

**In Malmö, in the very south of Sweden – just the crossing of a bridge away from Copenhagen the headquarters of the Swedish NGO Spiritus Mundi are located.**

Since its creation in 2003, the organisation has engaged in producing projects, exchange programmes and workshops within the field of music, culture and dialogue.

In 2008, Spiritus Mundi launched *Wag the City*, a three-year initiative that creates unique meeting points across social, cultural and geographical borders. In the autumn of the same year, the Young Culture Ambassadors programme was started in Malmö as part of *Wag the City*. Young people aged between 13 and 19 meet twice a week to engage with creativity, social issues and cultural dialogue.

Young Culture Ambassadors is carried out by *Wag the City*, music and drama coaches, several Malmö youth organisations (for example Amnesty International) and with the participation of several Malmö schools. Approximately 80 students from different districts in the city are participating in the project, which will run until summer 2010.

In the Young Culture Ambassadors programmes, young people are acquainted with a number of youth organisations, their work and their issues of interest, and they also write music and texts with music coaches. In the autumn of 2009, work to create a musical/drama production began. The musical will premiere in May 2010.

The goal is to create a show that is strong in artistic terms and where all expressions – costume, scenery, script – are rooted in the young people themselves, says Erik Gavelin, the producer of the musical.

An important aspect of the programme - enhanced by the elements of music and theatre - is that it boosts the self-esteem of the participants and raises their confidence. In an evaluation, one young person said "I have grown and I dare to do more, and I have heard others say the same."

"It felt like I really was a rock star. I will never forget my performance," raved another when talking about his performance at the live event that marked the end of the first year of Young Culture Ambassadors.

Each semester of the Young Culture Ambassadors programme, features specially-invited guests who hold lectures, workshops and discussions on cultural dialogue. So far, the Young Culture Ambassadors have been visited by local dignitaries, such as the cultural editor of the biggest daily newspaper in the region, *Sydsvenskan*, and the manager of Malmö City Theatre, as well as by international actors such as Jan Henningson, the Senior Advisor for Foreign Affairs at the MENA department (Middle East & North Africa) and the former Managing Director at the Swedish Institute in Alexandria, Egypt; and Veronika Wand-Danielsson, Ambassador and Head of the Mission of Sweden to NATO.

"It was very stimulating to discuss international security policy with active and engaged young people, who showed great open-mindedness and a strong interest in international cooperation. It



Photo by Spiritus Mundi

bodes well for the future," said Veronika Wand-Danielsson about her encounter with the Young Culture Ambassadors.

*Wag the City* does not only operate in Malmö, but also in Botkyrka, a suburb of Stockholm, the capital of Sweden. During the first six months of 2008, *Wag the City* produced a music project with 60 young people from different parts of Botkyrka. They wrote and recorded music together, resulting in a CD of seven songs, a live performance and a TV show that followed the process from the first shy steps to the sparkling concert finale and was aired on Swedish public access television.

In the autumn of 2009, *Wag the City* continued its work in Botkyrka when *Wag the City Botkyrka* was launched. *Wag the City Botkyrka* has a similar agenda to that of the Young Culture Ambassadors programme. 70 students aged from 13 to 19 from different parts of Botkyrka are involved. The young people in Botkyrka will also write and perform a musical/drama production and will participate in one of the Malmö musical numbers.

Both Young Culture Ambassadors and *Wag the City Botkyrka* will lead to the creation of a musical in each city, but the underlying importance of the projects is to be found in the new meeting points that have been created. The musical and cultural expressions are the means, method and tool for the successful interaction of the young people.

// Henrik Melius

► [www.spiritusmundi.nu](http://www.spiritusmundi.nu)

**»Wag the city trains Young Culture Ambassadors that in the future will work with intercultural dialogue and culture communication on a national and international level. Wag the City addresses all five musical rights. «**